

THE SOUTH CAROLINA

S * M * A * S * H

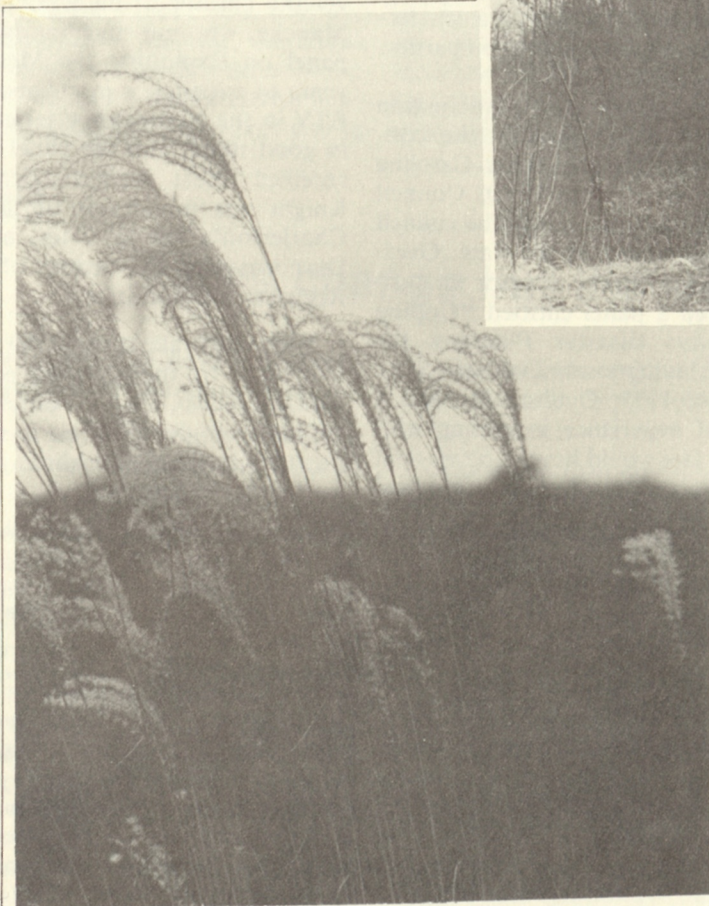
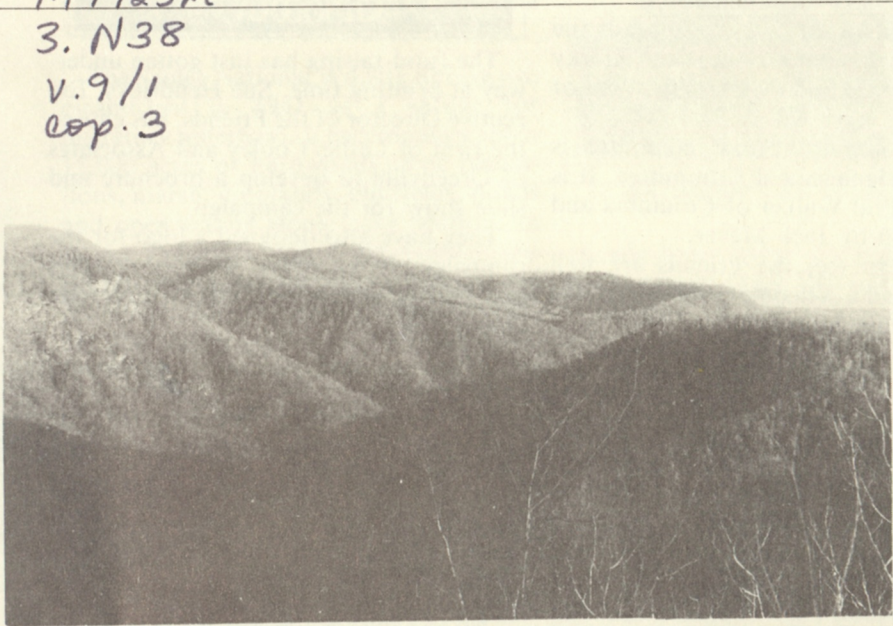
STATE MUSEUM OF ART, SCIENCE, AND HISTORY

M9725M
3. N38
v.9/1
cop.3

S. C. STATE LIBRARY

MAY 5 1983

STATE DOCUMENTS



Cover Photos: (Top) A panoramic view of the Appalachian Mountains near Saluda, N.C. (Center) Rudy Mancke and Jim Welch stand by while Martha Fowler and Alan Sharpe adjust the camera before shooting a segment of Naturescene. (Bottom) Fruit on the goldenrod plant sway in the mountain breeze. See Naturescene on page 4. (Photos by David M. White)

David C. Sennema, Director
Overton G. Ganong, Editor

Friends set committees, choose logo

In the last issue of SMASH, we announced the opening of the Friends of the State Museum offices. This time we'd like to introduce to you, in a roundabout sort of way, the committee members of the Friends and what they will be responsible for.

The Interim Executive Board is chaired by Ann Smith of Columbia and includes Vauda Allmon of Greenville, Ginny Meynard of Columbia, Jack Meyer of Winnsboro, John Harper of Columbia, Corky Huey of Columbia, our own Dave Sennema and Jim Ellison of Columbia.

The membership committee is chaired by Irene Menchinger of Conway. Members of her committee are Angela and Jim Daniel, Ginny Meynard and John Harper, all of Columbia.

Chairman Jenny Sloan and Phyllis Walker, both of Columbia, serve as the Entertainment Committee while Chairman Jean Miller of Trenton and Donald

Henderson of Columbia serve as the Volunteers Committee.

Guy White of Columbia is the chairman of the Projects and Awards Committee. Pam Keel of Cassatt, Ina Coggeshall of Cheraw, Charles Ashe, Emily Wheeler and Leslie Alexander, all of Columbia, also serve on this committee.

The Finance Committee is chaired by Jim Ellison, and Jack Meyer, Phil Walker of Columbia and Don Keel of Cassatt serve the Friends on this committee.

Vauda Allmon of Greenville heads the Long Range Planning Committee. Corky Huey and Peggy and Charles Gignilliat of Spartanburg serve with her.

The last, but not the least, committee is the Funds Management Committee. It is chaired by Phil Walker of Columbia and he is assisted by Jack Meyer.

As you can see, the Friends are well organized and a welcome resource for the State Museum staff.



The fund-raising has just gotten underway at printing time. Sue Hendricks, Executive Director of the Friends, has chosen the firm of Leslie/Cooley and Associates of Greenville to develop a brochure and slide show for the campaign.

They have also designed a logo for the campaign, shown above. We hope that this logo will soon be recognizable to everyone in the state.

Nothing succeeds like success: SEMC in Charleston

The main activity of the Southeastern Museums Conference is its annual convention, the planning and implementation of which is entrusted each year to a group of individuals who have volunteered to carry it out — a highly risky business.

I was elected to the council (board of directors) of the SEMC in the year after Don Herold, then director of the Charleston Museum, had volunteered his museum, the city of Charleston and, subsequently, South Carolina, as hosts for 1982. Due to Mr. Herold's departure from the Charleston Museum to a new job in the North, Charles L. Wyrick, Jr. (Pete), director of the Gibbes Gallery, was named general chairman of the conference planning committee by SEMC chairman Marena Grant.

Mr. Wyrick then appointed Martha Severens, curator of collections at the Gibbes, as program chairman and Jan Hiester, registrar of the Charleston Museum, as arrangements chairman.

This worked out to be a winning team, as any who knows them might have expected. Logistical arrangements worked smoothly throughout the conference and delegates were highly complimentary about the program sessions. Another important element of any conference is the social activity and of course Charleston is a wonderful setting for receptions, tours and parties.

I am most pleased with the participation of the State Museum staff in the conference. Linda Knight is the South Carolina state representative to the SEMC Council and does a fine job of keeping the council abreast of happenings in the state. Overton Ganong, our deputy director for programs, chaired a panel entitled "Coping with Calamity: Disaster Planning for Museums." Having worked with the State Museum since 1977, Overton has had a great deal of experience in coping with calamity. As fate would have it, he was put to the ultimate test when his principal

panelist withdrew at the eleventh hour so that Overton, in a brilliant example of how to avert disaster, requested the panelist's notes by mail and made the missing panelist's presentation.

No less spectacular was the work of our veteran curator of natural history, Rudy Mancke, who put together and chaired a panel on Exploiting the Media. Rudy's years of experience in collaborating with ETV in the *Naturescene* series stood him in good stead, and the panel session was received most enthusiastically. Linda Knight was moderator for a session of Charleston's Special Sites, and Winona Darr was elected treasurer of the SEMC Registrar's Committee.

We can all take pride in the fine job that was done by the planning committee in making SEMC '82 a conference which reflects well on all of us in the museum business in South Carolina.

— David C. Sennema

SOUTH CAROLINA MUSEUM COMMISSION

Guy F. Lipscomb, Jr. Chairman	At Large
Mrs. Donald H. Burch	District No. 5
Mrs. Jenkins Street Crayton	At Large
Mrs. Edward P. Guerard	District No. 6
Arthur Magill	District No. 4
Walton J. McLeod	At Large
Mrs. John F. Rainey	District No. 3
Dr. Leo F. Twigg	District No. 2
Mrs. John C. West	District No. 1

STAFF MEMBERS

David C. Sennema	Director
Dr. Overton G. Ganong	Deputy Director
S. Benjamin Swanson	Deputy Director
Darlene Barnes	Clerk - Typist
Winona O. Darr	Registrar
Linda M. Knight	Program Administrator for State-wide Services
Beverly Littlejohn	Staff Assistant
Rudolph E. Mancke, III	Curator of Natural History
Melvin L. Mills	Accounting Technician

Dr. Rodger E. Stroup	Curator of History
David M. White	Public Information Officer
Dr. Theresa Singleton	History Researcher
Ronald Shelton	Curator of Science and Technology

S*M*A*S*H, the newsletter of the South Carolina State Museum, is published three times yearly, in the winter, spring, and fall. Now in the planning stages, the State Museum will be a general museum of South Carolina's history, natural history, science and technology, and art.

Winter 1983

Volume 9

Number 1

Museum Profile: Santee National Wildlife Refuge

When a new building started going up near Lake Marion at the Santee National Wildlife Refuge in 1979, folks in the area got all excited. A flood of calls to the Refuge asked the burning question, "When will the new seafood restaurant open?"

Now to be fair, we have to admit that the building, with its natural wood siding, sky-lights and lakeside setting would be a perfect place to sit down to a mess of catfish. But this new facility has evolved into something even more exciting—the Visitors' Center for the Santee Refuge.

The Santee National Wildlife Refuge was established in 1941 as a refuge for migratory waterfowl. It encompasses about 15,000 acres of hardwoods, pine plantations, marsh, croplands, old fields, ponds and open waters along Lake Marion. In 1976, President Ford established the Bicentennial Land Heritage Program, and the Santee Refuge received a federal grant for the development of an interpretive facility.

The aim of the Visitors' Center is to interpret the habits and habitat of the resident wildlife. This is skillfully done through the use of taxidermy specimens and dioramas. A diorama is a 3-dimensional reconstruction of a natural setting.

As you enter the building, your eyes will first be drawn to the ospreys' nest situated 25 feet above in the top of a dead tree. Perched on the edge of the nest, the female osprey waits for her mate, who is swooping down from above with a catfish in his claws. A spiraling staircase takes you up



An exterior view of the Visitor's Center at the Santee National Wildlife Refuge.

to nest level where you can examine the nest's construction and the eggs.

Beneath the ospreys' tree is an otter, sharing his pond habitat with a snake, frogs, bass, alligator and crayfish. Another habitat scene shows a red fox eyeing a rabbit. Nearby is a large aquarium stocked with fish from the Refuge waters: sea bass, striped bass, sunfish and catfish.

There are several other dioramas in the Center. Three small scenes show the endangered species living in the Refuge, the various reptiles, the raccoon and short-tailed shrew. Since the Refuge's major objective is to provide a home and protection for waterfowl, the largest diorama highlights these birds. Here you will see the Canada goose, mallard and pintail as well as several other species of ducks and geese.

After spending some time in the Visitors' Center, you'll be ready for a hike down one of the nature trails. You'll know what to look for and it's a great thrill to observe these animals in their natural habitat.

The Santee National Wildlife Refuge is located in Clarendon County, just off Highway 301, seven miles south of Summerton. The Center celebrated its grand opening in January and is now open Monday through Friday from 8 a.m. to 4:30 p.m. and by appointment for special groups. For more information, call 478-2217.

Sorry, no fried catfish. But plenty of information about South Carolina's wildlife is served up here.

— Linda Knight

Staff reports

Faces change but the work remains the same

Good news and bad news concerning staff changes here at the State Museum.

Good news: we have added two new people in key positions since the last issue of SMASH.

Dr. Theresa Ann Singleton joined us in December as a history researcher. She came to us from the University of South Carolina where she was a visiting professor in the anthropology department.

She holds Ph.d. and Master's degrees in anthropology from the University of Florida and a B.A. in anthropology-sociology from Trinity College in Washington, D.C. Her duties include research on artifacts in the collections, documenting their use and significance. Additionally she is involved with

background research for exhibits, making sure that the story told is historically accurate.

Ronald Shelton joined us in January as the curator of science and technology, a long neglected area of the museum. He is a former high school science teacher most recently from Ehrhardt, S.C., but most of his 18 years' experience came in the Canton, Ill., school system.

He holds a Master's degree in science education from Ohio State University and a B.S. from Olivet Nazarene College. He has taught physics, chemistry, math, earth sciences and vocational science. He has also owned and operated an 80-acre farm. Shelton will be responsible for building the science and technology collection as well as

providing creative input into the exhibit planning process.

Bad news: we have lost two fine staff members.

Bonnie Morrison left the staff in September after seven years as staff assistant.

She has moved on to, what we hope, are better things and we wish her well.

In early December, exhibit designer Jay Coles joined the partnership of the Columbia-based advertising firm of Ross Holmes and Associates. He had worked for them prior to joining the Museum two years ago but he rejoins them at the management level.

Our thanks go to both Bonnie and Jay for the fine jobs they did for the State Museum.



Goldenrod, heavy laden with fruit, is plentiful in the mountains in the fall.

South Carolina Educational Television's award-winning program, Naturescene, starring Rudy Mancke, our curator of natural history, has been in production for the past three years. As they begin their fourth season, we thought it would be interesting to go behind the scenes and see how this program is put together.

We followed the ETV crew and Rudy to the mountains of Western North Carolina, near Saluda, to tape a segment of Naturescene on the Green River. Anyone who has driven I-26 between Saluda, N.C., and Hendersonville, N.C., has crossed the Green River bridge and knows of the sheer drop from the bridge to the river. It was in that valley this episode of Naturescene was taped.

It was the end of November; cold and damp. Rain would interrupt the shooting and force everyone to return in two weeks but for now, we were looking forward to getting another good show under our belts.

There were five people involved in this three-day tramp through the woods: Rudy, of course; Jim Welch, host of the show; Alan Sharpe, cinematographer; Martha Fowler, production assistant; and Bob Jones, audio technician. The first day we left Columbia around 10 a.m. and drove near Saluda where we "scouted" the area.

This meant starting in Columbus, N.C., and driving about 30 miles to Saluda on a hard-packed dirt mountain road that did its best to parallel the river and not fall off the mountain.

If Rudy saw something interesting — animal, mineral or vegetable — along this

Naturescene: A labor of love

rough, scenic road, we'd stop and all pile out of the van to take a look. It was like having our own personal wilderness tour.

Rudy and Jim would worry about how they could interpret an interesting bit of nature. "Jim, we need to work in how the mountains were formed but also immediately started to erode."

Alan would worry about the light. "I don't know, Rudy. It's pretty dark and I'm not sure I could pull out a decent picture even if I turned up the gain." Which is cameraman-talk for "make the camera more sensitive to light."

Bob worried about getting the equipment up the side of the mountain. "I've got the recorder, two receivers for the wireless microphones, batteries for the receivers, a color monitor and extra batteries for everything."

Martha, whose job didn't begin until shooting started tomorrow, fell in the mud.

After everyone decided that this spot would be a good place to try tomorrow, we

and we all piled out of the van to take a look. Rudy, Jim, Alan and Bob all had the same worries as before. Martha stayed near the van.

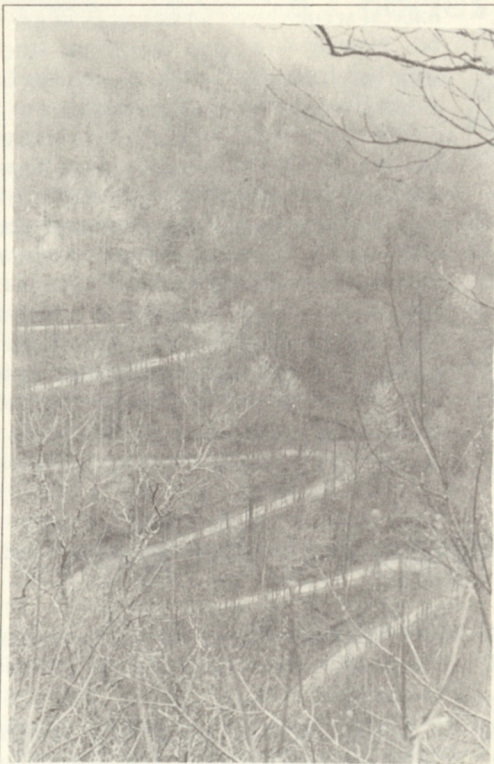
This starting and stopping lasted most of the afternoon. All the while Rudy revised the shooting plan three or four times. "We could start out in this gully talking about how the rain starts and becomes a stream and the streams become a tributary and the tributaries become the Green River OR we could start at the top of the mountain and talk about how the continents pushed together and slowly formed the mountains and the water power did the rest OR we could . . ."

This revising and re-revising went on until breakfast the next morning when Rudy and Alan made a final decision about the shooting schedule.

The amazing thing about *Naturescene* is the script. There is none.

They pick a place and go. Granted, Rudy has probably been there at some point in the past but there is no prior preparation for this trip. The crew scouts the area when they get there. Rudy looks for interesting natural phenomena, and Alan looks for eye-appealing photographs. The works that come across the television airwaves are rehearsed only in outline form prior to shooting. Once the tape is rolling Jim and Rudy just talk about the area and the natural events occurring there.

The *Naturescene* program was started back in 1979. Since then there have been 63 episodes ranging in topics from the Congaree Swamp and the Okefenokee Swamp to the Outer Banks and Edisto Island.



The Long and Winding Road. This road took the Naturescene crew down into the Green River valley.

all piled back into the van to look for the next spot. Rudy keeps track of all of these places on a small, hand-drawn map. He has a knack for remembering every turn and twist of the road. "The last time I was here at the Green River was ten years ago when I was teaching at Spartanburg High School . . . stop just around the next bend at a bridge you'll find there."

Sure enough, there was a bridge there



Bob Jones (left) spent most of the day microphone worked properly.

ve mixed with magic

Originally the program stuck to sites in South Carolina, but popular demand has taken the crew to parts of North Carolina and Georgia. Additionally, demand has taken the show around the Southeast via satellite.

Last October the *Naturescene* program was given the Citation for Meritorious Service from the South Carolina Environmental Education Association. In both 1980 and 1981, *Naturescene* won Certificates of Merit from the Southern Educational Communications Association.

This critically acclaimed program is also making a name for itself as a tool for classroom teachers. There is currently a *Naturescene* teacher's guide available from SCETV that provides teachers with program objectives, content summaries, vocabulary, and pre- and post-telecast activities for individual programs to help teachers use *Naturescene* as part of a total teaching package.

Not bad for a program that has no script.

"It's just magic," said Rudy. "We're blessed with a crew that loves what they're doing and we all work well together. It's the magic of a good working relationship, the magic of television and, most of all, the magic of nature itself that makes *Naturescene* work."

It's early the next day, the first day of shooting. There's ice on the windshield of the van. It's 32 degrees and a heavy fog covers the I-26 bridge over the Green River. This time everyone worries.

Rudy had decided to start at the top of the mountain and wind down to the river.



Mountain streams and waterfalls make up a major chapter in the story of the Green River and its valley.



Trying to make sure Rudy's hidden

We had received permission to tape the introductory segment behind the Heaven's View Motel. This spot provides the best panoramic view of the valley. Fortunately, the fog was not as bad as we had expected, and it had all but burned off before we finished setting up to shoot.

Unfortunately, a warm front was moving in and the clouds cut off most of the light and threatened to rain. It was 9:30 a.m. and Alan hoped the rain would hold off until we shot the entire show. If it started to rain about 5 p.m. we'd be okay. As it happened, the bottom fell out about 2 p.m. and it rained all the next day too. But we were able to shoot over half of this program.

We shot the opening portion. Martha timed it down to 3 minutes, 45 seconds; we had 26 minutes, 15 seconds of time left. Martha's job is to keep the timing of the segments and make sure Alan doesn't go over the 30-minute allotment. She also keeps track of what order everything is shot

— including "cutaways" or closeups of objects — so Alan can have a record of the shooting sequence when he edits the tape.

At each new site, before shooting can begin, several things must happen. Rudy and Jim talk about what they are going to say, Alan checks the light balance and directs Jim and Rudy to where he wants them to stand and move, Bob checks the sound and, on this trip, spent a lot of time making the microphones work properly. Once all of that has been done, Alan is ready to begin.

Alan starts the camera, Bob hollers "speed," Alan hollers "action," Martha starts the stopwatch and Rudy and Jim begin.

One other thing happens later. At 7:30 on Saturday nights all across South Carolina, parts of North Carolina and Georgia, thousands of viewers switch their television sets to ETV to experience nature's magic *Naturescene*.

— Text and Photos by David M. White

Bed built by Columbian in 1850's

During the past several decades decorative arts scholars have been working to identify individual craftsmen and to authenticate examples of their work. Extensive research has been completed on some of the cabinetmakers who produced unusually fine examples of furniture in the urban centers along the east coast (Boston, New York, Newport, Philadelphia, Charleston, etc.). The Museum of Early Southern Decorative Arts has been conducting exhaustive research on Southern craftsmen who worked prior to 1820. However, very little has been done to identify the artisans who created the large number of pieces made in the South between 1820 and 1860.

The recent acquisition of a signed four-poster bed by the State Museum from the estate of Miss Margaret Lesesne of Spartanburg has led to the identification of one Columbia cabinetmaker. To our knowledge this is the first signed, documented piece of Columbia furniture that has been discovered. The Museum of Early Southern Decorative Arts has attributed several early nineteenth century pieces to Columbia craftsmen, but to date have not been able to identify a specific cabinetmaker.

George S. Bower, the maker of our bed, was a native of Massachusetts who was working in Columbia by 1847 in partnership with A.C. Squier. In 1847 Squier and Bower's offered for sale "a great variety of fine and plain furniture at very low prices for cash, both from their own manufactory at this place and from late arrivals from New York."

By 1850 the partnership was dissolved, with Squier beginning to advertise as a dealer in general merchandise (clothing, dry goods, etc.), while Bower began to advertise as a "manufacturer and dealer in furniture, chairs . . ."

The Bower bed is a high-post bed with four identical hexagonally shaped posts of mahogany veneer. The secondary woods in



The bed, made in Columbia in the late 1840's, was on exhibit at the McKissick Museum's quilt exhibit through February of 1983.

the bed are southern yellow pine and poplar. Typical of the unsophisticated furniture familiar in Southern plantation homes, this handsome piece was made about 1850 for Colonel Nathaniel Gist of Union County. At the same time he purchased the bed, Colonel Gist also purchased a wardrobe and marble-top washstand which we are able to attribute to Bower's shop.

Because of the lack of primary source material, we have not yet been able to determine if Bower worked alone or employed other artisans in his establishment. This small missing piece of information, however, does not dampen our enthusiasm at having finally identified and authenticated a piece of Columbia-made furniture.

— Rodger E. Stroup

Donors

We would like to recognize the people and institutions who over the last few months have generously donated objects to our collections. Their interest, support, and generosity have measurably assisted us in our efforts to create a State Museum for South Carolina.

Thomas Ligon Allen, Anderson, given in memory of Frances Ligon Allen
Dorothy J. Campbell, Greenville
Eugene S. Cooper, Columbia
James H. Ellison, Columbia
Lula Orr Farmer, Anderson, given in memory of Frank Hunter Farmer
William B. Floyd, Seneca

Anna S. Goolsby, Columbia
Harold J. Hansen, Columbia
Gail Jeffcoat, Columbia
Rennie Stokes Jeffcoat, Columbia
Dr. and Mrs. Thomas L. Johnson, Columbia
Cathy Jones, Franklin, North Carolina
Elizabeth B. Jones, Glendale
The Key Shop, Columbia
Margaret G. Lesesne, estate of, Spartanburg
Tom MacCallum, Cheraw
Katharine B. MacInnis, Columbia
T.J. Malphrus, Columbia
Nebraska State Historical Society

Marian J. Parkins, Greenville
E.H. Pleasants, Columbia
Virginia T. Prevost, Georgetown
Dr. John F. Rainey, Anderson
Mrs. John F. Rainey, Anderson, given in memory of William Kenneth Stringer and Eva Eleanor Stringer
Henry McDavid Reed, Anderson
Jean Rhyne, Columbia, given in memory of Mildred Atlee Davis Rhyne
Rodger E. and Martha S. Stroup, Columbia
Anne Rhyne Suhr, Atlanta, Georgia, given in memory of Mildred Atlee Davis Rhyne

Museum Shorts

In celebration of the 250th anniversary of the first settlement of Camden, **Historic Camden** will sponsor Heritage Fair on April 9-10 from 10 a.m. to 5 p.m. Saturday and from 1-5 p.m. Sunday. Military re-enactment groups from nine states will hold an encampment on the grounds and at 2:30 p.m. on Sunday will re-create the battle of Camden, originally fought in 1780. There will also be demonstrations of 18th-century crafts, music and dancing, games for children, food and baked goods. A high point of the celebration will be the signing of a cooperative management agreement between Historic Camden and the National Park Service.

For more information write to Historic Camden, P.O. Box 710, Camden, 29020, or call (803) 432-9841.

Drayton Hall, a property of the National Trust for Historic Preservation, will host four candlelight tours this spring. The tours will take place on Thursdays, March 24, 31, and April 7, 14 from 6 to 9 p.m. For \$10 per person (reservations required), visitors can see the elegant Palladian villa on the Ashley River at its most romantic and evocative. Champagne, hors d'oeuvres, and chamber music will embellish the experience. Contact Elizabeth Teall, Visitor Services, Drayton Hall, Route 4, Box 276, Charleston, 29407, or call (803) 766-0188.

The Foundation for Historic Restoration in Pendleton announces that Woodburn Plantation and Ashtabula House will be open on Sundays from 2 to 6 p.m. from April through October. Admission for adults is \$1 to each house. Children are 50 cents at Woodburn and 25 cents at Ashtabula.

In addition to the regular weekly hours, the buildings are open at other times by appointment. Call Mrs. John Mecham, (803) 646-3655, for Woodburn and Mrs. Macfarland Shackelford, (803) 646-3847, for Ashtabula.

The Spartanburg Nature-Science Center, in cooperation with a local TV station, has produced a nature show for children. Entitled "Horizons: A Look at the World Around Us," it will air on Saturday mornings in March and April. John F. Green, naturalist at the Nature-Science Center, will be the host.

The Historic Charleston Foundation will once again sponsor its springtime Festival of Houses, March 18 through April 13. Tours will be held every afternoon or evening during the festival, with tour times being staggered to allow visitors a variety of opportunities. Schedules and order forms are available from the Historic Charleston Foundation, 52 Meeting Street,

Charleston, SC, 29401, telephone (803) 723-1623.

The Marion County Museum has received a matching grant from the State Department of Parks, Recreation and Tourism to publish a driving tour of historic sites in the county. As a fund-raising measure the museum has also published a 1983 calendar entitled "Historic Churches of Marion County." For more information write the museum at P.O. Box 220, Marion, SC, 29571.

The Union County Museum at the corner of East Main and Church Streets in

Union is now open on Tuesday and Thursday from 1 to 4 p.m. Featured is a collection of books which once were a part of the antebellum Union Library Society's holdings. There is no admission charge.

The Decorative Arts Trust and the **Charleston Museum** are co-sponsoring a symposium on British pottery and its effect on the Carolinas, which will be held April 7-10, 1983, at the Charleston Museum. For more details, write to the Decorative Arts Trust, P.O. Box 1226, Camden, 29020.

Leaving no stone unturned

The geological story of South Carolina is an exciting one.

It speaks of ocean-level changes, continental collisions that formed mountains, volcanic activity and roaming herds of elephants, camels, bison, tapirs and other interesting creatures that are no longer present. This story is written in the rocks, minerals and fossils found in the state.

An important part of the State Museum's exhibit planning deals with this fascinating subject. We want to tell the story well. In order to do so, quality specimens of rocks, minerals and fossils are

essential. We are interested in material either found in South Carolina or indigenous to the state but found elsewhere - the larger the specimen the better. Our goal is to have the most exciting museum possible.

If you can help us locate these specimens, or know of someone who can, please get in touch with Rudy Mancke, Curator of Natural History, at 758-8197.

Remember, this is your museum. Perhaps your involvement can make it better for all of South Carolina.

— *Rudy Mancke*

Museum Happenings

Barnwell County Museum

Barnwell

March

Seibels, Bruce Caroliniana Watercolor Show

April

Dorothy Trotti Dyches, Carolina scenes

May

Ruth Ravasz, Low Country scenes

June

Home Town Photography, photos and snapshots by Barnwell professionals, art teachers, and hobbyists

The Charleston Museum

Charleston

June 4 - July 17

The History of Telecommunications Technology, a traveling exhibit from the Association of Science and Technology Centers

Gibbes Art Gallery

Charleston

March - April

Oystering: A Way of Life

March 1 - May 1

Charles Fraser

April 1 - May 18

Andre Harvey

May 19 - June 30

Spoletto Festival USA, 1983

Louise Nevelson

Robert Courtright

Sandra Baker

Old Slave Mart Museum

Charleston

Through March

Historic photographs from the Old Slave Mart picture collection

Rudolph E. Lee Gallery,

Clemson University

Clemson

March 28 - April 8

Sculpture by James Stockham

Print Exhibit from the University of New Mexico Department of Art

April 11 - May 13

MFA Exhibit

June 6 - August 26

Student Work

Museum Happenings Continued

Columbia Museums of Art and Science Columbia

Through March

Liberty Textile Collection

June 26 - July 31

Recognitions: Faces and Places,
photographs by Charles Traub

McKissick Museum, USC Columbia

Through March 30

Life in South Carolina During the
Depression, WPA photographs

March 1 - April 29

Roses, illustrations and portraits
from the Hunt Institute for
Botanical Documentation,
Carnegie-Mellon University

March 4 - April 27

American Military Insignia: the
Francis Lord Collection

March 28 - April 25

Master of Fine Arts Thesis
Exhibition

March 29 - April 25

The All-University Student Art
Competition

April 15 - June 30

The Mystique of the Lost Cause:
The Confederate Veterans Associa-
tion through 1940

May 3 - May 31

Herbert L. Fink: Prints

May 4 - July 22

The War in Print, battle scenes of
the Civil War

May 5 - June 3

K. David Brown and Stephen
Nevitt: Ten Years Later

May 6 - June 30

Wildflowers of South Carolina, col-

or photographs from *South
Carolina Wildlife*

June 4 - July 8

ICI Video Works

June 15 - July 15

Guy Lipscomb: Recent Works

Florence Museum

Florence

March

Mary Milligan, mixed media

April

30th Annual Pee Dee Regional Art
Competition

May

Rose Marie Metz, paintings
Florence Art Association 55th An-
nual Show

June

Norman Belge, abstracts
St. Helen's Island Exhibition

Hartsville Historic Museum

Hartsville

March

SC Watercolor Society Show

April

Kalmia Arts Collection — New
Acquisitions

May

Loree Gandy, watercolors

June

Vietnam Dioramas, by Michael
Smith
Willard Jacobs, sculpture and
prints

I.P. Stanback Museum and Planetarium, SC State College Orangeburg

March 13 - April 10

Southern Exposure and the Ten of
Us, two group shows
March 13 - May 13
Hall of the Planets, space
photography
April 17 - May 8
10th Anniversary Art Students'
Show

Pickens County Art Museum

Pickens

March 6 - 25

Youth Art Month

April 4 - 29

Seibels, Bruce Caroliniana Water-
color Show

May 8 - 27

Photographs from the Clemson
University Collection

June 5 - 26

Summer Drawing Invitational

Museum of York County

Rock Hill

March 5 - 27

Bev Jamison, handmade paper, col-
lage, paper sculpture

York County Student Art Show

March - April 3

Leo Twiggs, batiks

April 2 - 24

Tom Owen, watercolors

April 9 - May 29

"Come-See-Me" Art Exhibition

April 20 - May 19

Mike Ryon, watercolors and
graphics

June 4 - 26

Judy Jarrett, watercolors

June 5 - July 17

Woodworkers' Guild

S. C. Museum Commission
P.O. Box 11296
Columbia, S. C. 29211

Nonprofit Org.
U.S. POSTAGE
PAID
Cola. S.C.
PERMIT NO. 1354